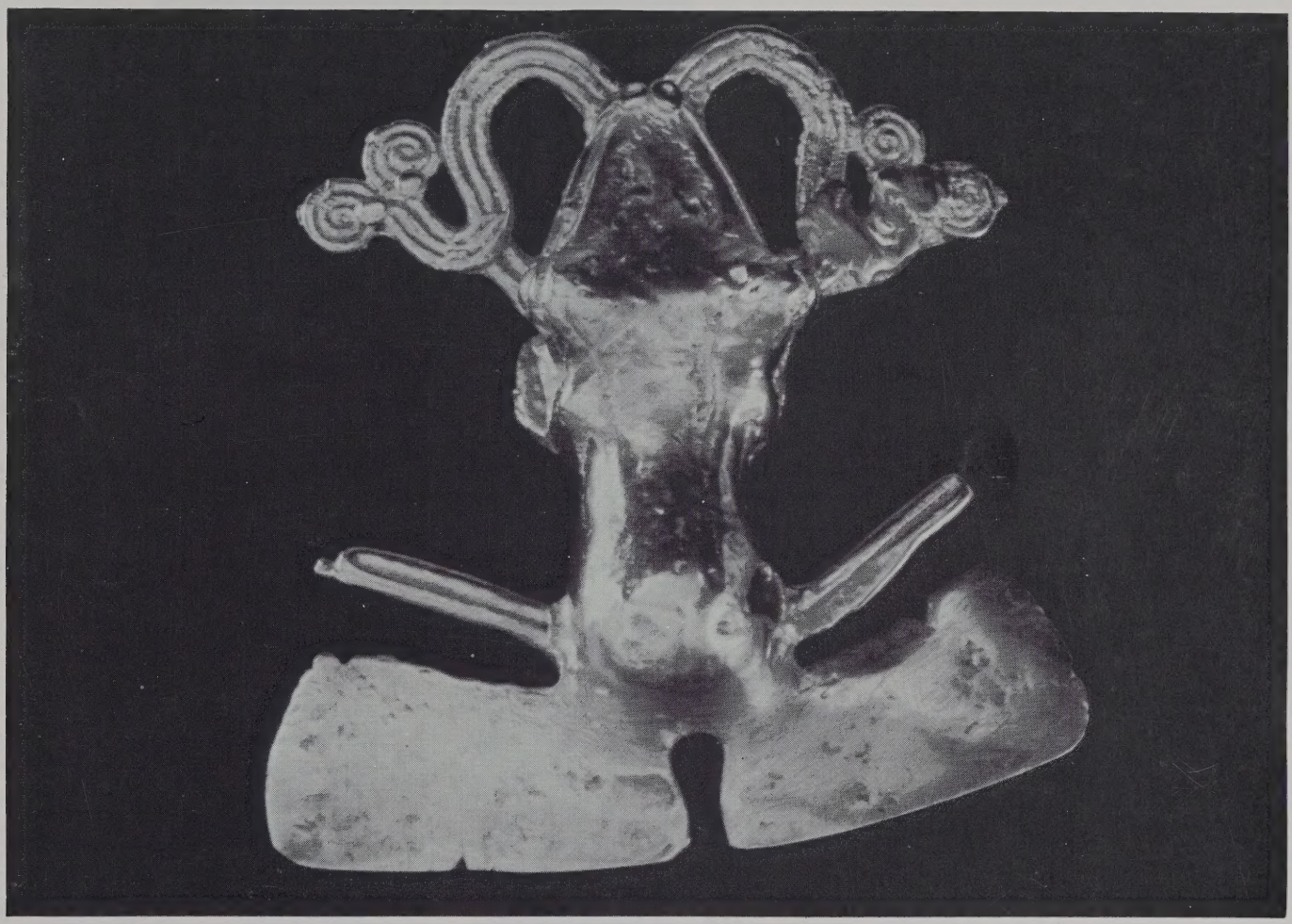
IFAR reports

Volume 16, Number 5
May 1995

and The Art Loss Register



Pre-Columbian gold frog recovered in Washington, D.C.

Swift Action Leads to Recovery in Washington, D.C.

Picasso Caught in Chicago Traffic

Discovered: A Highland Lass by Medina

Plunder and Theft in Africa

Budapest Judaica Recovery Complete

Genuine Medina Portrait Comes To Light

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Number 5
May 1995

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Figure 1 Portrait of a Lady, *Sir John Baptist Medina, oil on canvas, oval, 24 x 29 inches, Private Collection, North Carolina*

An attractive portrait, presented to IFAR's authentication service at the same time as the 'Portrait of James II, Duke of York' (reported in the April, 1994 issue of *IFARreports* and recently again in the February-March, 1995 issue), depicts a young woman modestly dressed with a white ruffled blouse loosely draped underneath an outergarment of dark green with a rose-red satin lining (Figure 1). She, along with the Duke, were bought at an Anchorage Alaska gun shop more than a year ago.

The unidentified sitter wears no jewelry, and the creamy pink-white of her skin contrasts strikingly with the darkness of the background. She gazes out at the viewer in a determined fashion. The style of costume is that of the late 17th century and can be commonly seen in countless portraits of the period in Britain.

The unsigned painting is oval, and the canvas had been tacked onto a plywood board. The picture was brought for restoration to the Institute of Fine Arts Conservation laboratory, where direct examination revealed a rather thin and weakly constructed torso, with the face, in contrast, exhibiting a certain liveliness and animated coloration. It is entirely likely, based on the difference in the quality of brushwork, that the actual execution of these areas was by different hands.

Tonal transitions in the areas of the cheeks and forehead are very gradual, further creating lack of depth and structure. The pigment is fairly flat in application and appears rather thin, especially in the neck and dark areas of the dress and background. The face is more thickly painted, and highlights of pigment enliven the nose and eyebrows of the sitter.

The tack marks on the edge of the canvas clearly indicate that it was detached from a stretcher and mounted on the board. It has recently been lined and mounted on a new oval stretcher.

Sir Oliver Millar, the former Director of the Royal Collection and Surveyor of Her Majesty the Queen's Pictures and an authority on Sir Peter Lely and English portrait painting of the 17th and 18th century, suggested to us that the artist might well be Sir John Baptist Medina.

John Baptist Medina was born in Brussels in 1659 and is reported to have studied with the Flemish portrait painter François Duchatel. (Note 1) Around 1686 he traveled to London and embarked on a commission to illustrate the frontispieces for a first edition of Milton's *Paradise Lost* in twelve books. When the volumes were published in 1688, Medina's reputation became widespread.

Although Medina was well established in London, members of the Scottish aristocracy sought him out and granted many commissions. Work was plentiful enough for Medina to employ several assistants. When he became known to Margaret, Countess of Rothes, Scotland, she successfully lured the artist to Edinburgh in order that he might devote himself entirely to portraying the Scottish aristocracy.

Though at first reluctant to stay in Scotland, Medina soon discovered he had so much business, being a large fish in a small pond, that he brought his family to Edinburgh. Thereafter he was inundated with work which eventually led to the execution of his best known pictures, the portraits of the Royal College of Surgeons in Edinburgh (Note 2). These portraits form a group of ovals, painted from life, and are still in the Royal College collection.

Requirements of the period dictated that normal procedure for a commission and execution of a portrait, as elucidated in correspondence from the archives of the Countess of Leven, "... was to doe the drapery work of some to take alongst with him so that ther will be little to doe except to add a head and neck." (Note 3). It was Medina's usual fashion to execute postures or poses from which the subject would pick, and the artist would then only be required to paint the head. When a joint decision was made between the artist and sitter, half of the sum was paid before the sitting, and the subject was requested to choose the costume. For this Medina received " 8 pounds for a 3/4 length and 4 pounds for a head and shoulders." (Note 4). Sir Godfrey Kneller, the royal portraitist, received at least three times Medina's price.

Sir John was knighted in 1708 by the Lord High Commissioner, the Duke of Queensberry. Medina painted his portrait and that of the Duchess in the same year. Medina died in 1710.

As noted above, IFAR was led to the attribution of Medina by Sir Oliver Millar, but we also sought the opinions of other specialists in the period to affirm the attribution and possibly determine the sitter.

We first sought the assistance of David Brenneman, Assistant Curator of Paintings, Yale Center for British Art, New Haven. He suggested we send photographs to Karen Hearn, Assistant Keeper, British Collection, Tate Gallery, a specialist in the English 17th-century portrait. While having utmost faith in Sir Oliver's suggestion, Ms. Hearn hesitated to assign the work to Medina: "In my own view, the softness and the loose but delicate brushwork of this portrait is a little reminiscent of the work of Charles Jervas, although I suggest his name tentatively." She deferred, however, to Sir Oliver and to Rosalind Marshall, Assistant Keeper of the National Portrait Gallery of Scotland, Edinburgh, and author of a small monograph on Medina.

IFAR had also contacted Dr. Marshall. Her response was surprising and led in another direction:

> "I feel that the portrait of the lady is rather more polished than Medina's usual and wonder why Sir Oliver rejected the notion of Kneller?"

A reply to our inquiry from the Godfrey Kneller expert, J. Douglas Stewart, Professor of Art History at Queen's University, Kingston, Canada, and author of the catalogue raisonné on the British royal portrait painter, Godfrey Kneller, dismissed the notion:

> "It is quite clear to me from the photograph that the picture is not by Kneller. It is of course "Knelleresque", i.e. it derives from Kneller's style of the 1690's, but it is far too "realistic", unidealized and too detailed in the features for Kneller. Also, the way in which the drapery shows bravura in the diagonals, etc. but yet lacks a strong sense of structure—all these features point away from Kneller. I would entirely agree with Sir Oliver Millar's attribution of your picture to Medina."

Dr. Brian Allen, Director of Studies for the Paul Mellon Centre for Studies in British Art, London, and specialist in 18th-century British portraits, was also consulted. He felt that the opinion of Sir Oliver Millar was accurate, saying that "he knows this period better than anyone else."

Careful examination of the photograph collection of the Yale Center confirmed Stewart's opinion that our portrait was not by Godfrey Kneller. Additional photographs of other contemporary portraits by artists such as Charles Jervas and Michael Dahl were examined; some similarities were revealed. Particularly close was a portrait of the 3rd Earl of Oxford (Yale photograph # 108767) by Michael Dahl. The brushstrokes highlighting the upper lip, nose, and chin were comparable, but, in general, there was little close enough to other artists, and we became increasingly convinced that the attribution to Medina could be sustained.

An even more striking resemblance could be found to Medina's portrait of Miss Margaret Hay, (Yale photograph #108562),for example. The shape and position of the head and the neckline as well as the structure of the nose and eyes bears close comparison.

As far as the provenance is concerned, no information other than the Alaska gun shop has turned up after repeated inquiries to them. The shop's owner, Mr. Walter Earl, has told IFAR that he acquired this and other portraits from his father's shop in Ann Arbor, Michigan. Further collection history has not been forthcoming.

In conclusion, it is IFAR's current opinion, based on direct examination, photographic comparisons, and a wide range of experts' opinions, that the portrait is by Sir John

Baptist Medina, distinguished English portrait painter residing in Scotland from the late 1690's until his death in 1710. It was probably painted around 1700, when the artist was in Edinburgh, and it may even be a wife of one of the surgeons of the Royal College in Edinburgh, though this is strictly speculation.

Nancy J. Little

Notes

Note 1. *John de Medina (1659-1710)*, by Rosalind K. Marshall, Scottish Masters series, National Galleries of Scotland, 1988.

Note 2. George Vertue's account of Medina in his 18th-century volume on English artists and collections, notes "excellently Done, This set of oval bust length portraits - members of the old Incorporation of Surgeons still hangs in the Royal College of Surgeons in Edinburgh and consitutes, with Sir Godfrey Kneller's Cit-Cat portraits, the most remarkable series of its type to be found anywhere."

Note 3. For a most complete discussion of these account books, see Mansfield Kirby Talley, *Portrait Painting in England: Studies in the Technical Literature before 1700*, Published privately, *The Paul Mellon Centre for Studies in British Art*, c. 1981, pp. 346-348.

Note 4. *Ibid.*, p. 346.

100 Missing Works from Africa

Stolen: Seat once belonging to Chief Tshilumba. 22.7 X 19.2 cm. From the Museum of Dundo, Angola.

The Paris-based International Council on Museums (ICOM) has published "100 Missing Works from Africa" to highlight the problem of art theft from museums and plunder of sites in that continent.

More ambitious in its geographic scope than its predecessor, "100 Missing Works from Angkor," this handsome color booklet illustrates stolen works and types of works that are illegally taken from Africa. The range is impressive, including Roman antiquities and Islamic art stolen from museums in countries on the shores of the Mediterranean as well as ethnographic material from tribal cultures.

Country by country, "100 Missing Works" lists and illustrates losses in Africa. It points out that Africa's peoples depend on artifacts and antiquities to learn their history, largely unwritten until modern times.

If the case for the importance of these cultural items to the indigenous population is made clear, the authors are hard-pressed to answer the question of just what is missing. Indeed, publishing sketches of types of items that have been stolen confuses the marketplace. The images are generic and can be easily confused with objects legitimately in the trade or collections. Thousands of works were collected in Africa before laws prohibiting export of cultural property and vesting ownership in the state were written, after many African nations became independent.

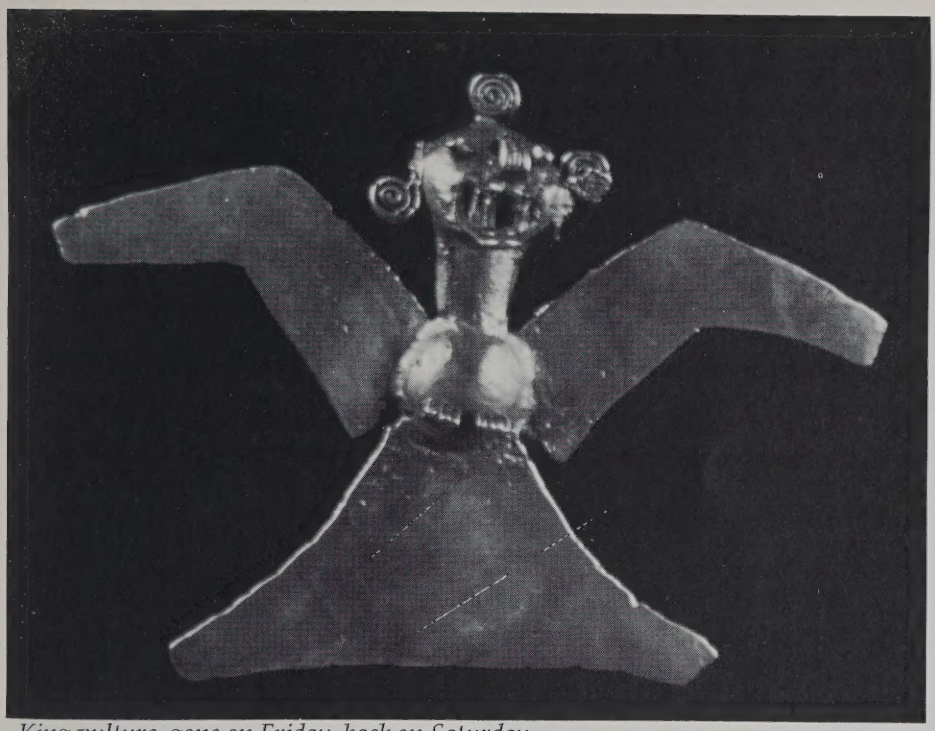
The importance of owners documenting their collections is underscored by the shortcomings apparent in this book. For example, a bronze Venus, only 8 centimeters high, stolen from a museum in Timgad, Algeria, is represented by an outline sketch; the accompanying text says the face (a blank in the sketch) is in bad condition, but does not mention the two feet, perhaps missing according to the sketch. No mention is made of patina color. However sympathetic one may be to the victim/museum, the information is hardly adequate to identify this Venus should she appear in the trade.

The dilemma facing governments seeking the return of previously unexcavated material is made painfully clear by this publication. They know the type of material that is being taken, but proving that plundered items have been removed from the country of origin during the period when ownership statutes were on the books, rather than earlier, is problematic and often impossible. Evidence such as credible eyewitness accounts of looting or proof of illegal export is rarely available.

Another problem may strike readers of *IFARreports*. A Benin bronze head, stolen in Jos, Nigeria in 1987, is listed as stolen in this 1994 publication, although it was recovered in Switzerland in 1990. IFAR was instrumental in its recovery, a story of international cooperation that involved Swiss collectors Peter and Veena Schnell, Swiss police, John Pemberton, professor of religion at Amherst, and Eberhard Fischer, director of the Museum Rietberg near Zurich. Why not illustrate one of the three still-missing heads stolen at the same time?

Constance Lowenthal

Gold Pieces Recovered Almost Overnight



King vulture, gone on Friday, back on Saturday.

On Friday, March 24, sometime between 2:25 and 2:30 p.m., a thief cracked open a plexiglas display case at the National Geographic Society's Explorers Hall museum in Washington and made off with three pre-Columbian gold artifacts. The haul included two king vultures and a frog with a snake in its mouth. The artifacts were discovered by the archaeologists Matthew and Marion Stirling during an expedition to Western Panama in 1948-49. Dating from approximately 1400, they were part of an exhibit on Society funded expeditions.

Nancy Beers, administrative director of the museum, almost immediately called the ALR at IFAR to report the theft and to discuss strategy. The Society, dealing with the first theft in its 31-year history, then publically offered a reward of $20,000 for the return of the three artifacts. However, Capt. Charles Smith, the Society's captain of security, had a hunch. He thought someone might try to pawn the pieces for cash. His hunch paid off, and all three pieces have been recovered.

Immediately after the theft, Capt. Smith blanketed the local pawnshops with a package of information describing the works. On Saturday, Marc Epstein, manager of Sam's Pawnshop, recognized one of the vultures as a piece pawned there for $100 by a man with a white beard. He had just finished speaking with the police about that when the same man returned to pawn a second artifact, the other vulture. *The Washington Post* quoted Epstein as saying, "I couldn't believe he was back to sell another one of the stolen artifacts."

He immediately called "911" and stalled the man, waiting for the police to arrive. The suspect, identified as Clyde William Church, 49, left but was arrested as he walked away from the shop. He has been charged with one count of receiving stolen property. Both vultures, each approximately three by four inches, were recovered.

The frog was still missing. Now publicity had a role to play. Recovery of the two "birds" was news and received coverage in the press. This, in turn, led to the recovery of the third piece.

Blanca Phelps, a waitress, said she thought she was helping out a homeless man when she bought a pawn ticket and a gold frog from him on Saturday morning. Only later, when she saw the television story of the recovery of the two vultures on the news, did she realize she had apparently unwittingly bought stolen goods. Ms. Phelps recognized Mr. Church as the man who had sold her the frog and the pawn ticket. She discussed the situation with her husband, Guy Phelps. He then contacted the National Geographic Society and told them he had the missing frog.

Capt. Smith quickly contacted Mr. Phelps and asked him to turn the piece over to the police which he did on Sunday, March 26. Capt. Smith and Ms. Beers told the press that Mr. Phelps was mainly interested in the reward money.

Two days after the theft, all three artifacts had been recovered. Ms. Beers said, "We are very relieved to have them back.." She added, "Because we talked to experts with experience in this, we made the decision very quickly to get the information on the streets and it worked." It may be that Ms. Phelps is eligible for one third of the reward and Mr. Epstein for the other two thirds. Washington police are still investigating the theft, and the Society will not distribute the reward until the conclusion of the investigation.

Anna J. Kisluk

Complete Recovery for Budapest's Jewish Museum

Pair of Rimmonim [Torah Finials]. Copper. Height 34 cm . Inscribed: "Tzvi Hersh, Son of David, 362 (1602) according to the minor reckoning" and "The Sephardi (Spanish and Portuguese) congregation in Pest."

The investigation of the December 1993 theft at the Jewish Museum in Budapest has resulted in the recovery of the remaining missing works, according to a Reuters report. IFAR reported on a partial recovery (see IFARreports, Aug. '94) in Dascalu, Romania, and the 30 remaining items were reportedly found in Romania as well, according to a police announcement on February 20.

At the time of the earlier recovery, the Hungarian Police said two men of Romanian origin holding dual German-Romanian citizenship had been arrested in Germany and in Austria.

When the announcement of the recovery was made, Romanian police estimated that the objects would be returned to Budapest in a month's time.

The Jewish Museum of Budapest collection, one of the finest collections of Judaica in Europe, has seen many dificult times. It survived World War II with the help of curators from the National Museum who arranged to store the Jewish Museum's inventory with their own.

C. L.

Picasso Recovered In Chicago

Traffic patrol recovery.

A Picasso painting, *Tête*, stolen last year on January 3, 1994, over the New Year's weekend from the Richard Gray Gallery in Chicago, was recovered by Chicago police on March 9. What might have been a minor traffic violation turned into a major art recovery when Chicago police spotted two cars driving above the speed limit, almost bumper to bumper, on a major thoroughfare.

When a patrol car tried to stop the two cars, Calvin Fitch, 35, the driver of the 1980 Chevrolet station wagon, did stop but then fled on foot. Two detectives, who saw the patrol car attempting to stop the Chevy, went to the assistance of their colleague.

Searching the now abandoned car, the two detectives found a garment bag on the rear seat which, much to their amazement, contained a painting signed "Picasso."

According to the report in the *Chicago Tribune*, Sgt. Dennis Ross, who assisted the patrolmen in the incident, said, "We realized it was of some value because it had the name of the gallery on the back and Picasso's signature on the front."

Anthony Smith, 34, the driver of the other car, a 1991 Toyota, ignored the police warning to stop and drove several blocks before he was stopped by police. He was arrested, and Fitch later turned himself in to the authorities. Both men have been indicted by a Chicago grand jury and charged with possession of stolen property, a felony theft crime under Illinois law. A court is yet to be determined.

It is unclear whether the two men were involved in the original theft. *Early Fall Hayworth* by Harold Gregor, the other painting stolen at the same time, is still missing. The Picasso was on consignment to the gallery from the estate of the late Clare Zeisler. At the time of the theft, *Tête* was valued at approximately $650,000.

According to the *Chicago Tribune*, Paul Gray has inspected the painting and found only minor damage. As the work was insured and the claim paid, it now belongs to the insurance underwriters. Mr. Gray said, "We are very happy that the work was recovered. Given the circumstances of the theft, it was not terribly surprising that it was recovered." He added that the publicity surrounding the theft had made it virtually unsaleable within days. He believes that the thieves were not "experienced" in trying to sell stolen works of art. The Picasso will be included in an exhibition of masterworks opening at the Gray Gallery on May 9.

A.J.K.

Recoveries

Fine Art

Paintings, Pastels, Mixed Media Works, Watercolors

HODLER, Ferdinand (Swiss, 1853-1918). *Landscape with a Lake*, 1906. Oil on canvas. 102.0 x 85.0 cm. *N87.281.4. Basel, Switzerland. Sept. 12, '81. (*IFARreports*, Nov. '87, no. 816)

REMBRANDT, Harmenz. van Rijn (Dutch, 1606-1669). *The Arrest of Jesus*. Oil on canvas. 51.0 x 43.0 cm. *N94.133.1. New York, NY. July 1, '93. (*IFARreports*, May '94, no. 193)

RENOIR, Pierre-Auguste (French, 1841-1919). *Blue Landscape*. Oil on canvas. 29.0 x 45.0 cm. *N94.305.2. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 788)

RENOIR, Pierre-Auguste (French, 1841-1919). *Coco's Head*, 1903. Oil on canvas. 35.5 x 31.0 cm. *N94.305.4. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 789)

RENOIR, Pierre-Auguste (French, 1841-1919). *Head of a Girl*, 1913. Oil on canvas. 31.0 x 33.0 cm. *N94.305.6. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 790)

RENOIR, Pierre-Auguste (French, 1841-1919). *Girl in White, Reading*. Oil on canvas. 39.0 x 54.0 cm. *N94.305.1. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 791)

RENOIR, Pierre-Auguste (French, 1841-1919). *Medlar Trees*, 1908. Oil on canvas. 24.0 x 42.0 cm. *N94.305.3. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 792)

RENOIR, Pierre-Auguste (French, 1841-1919). *Portrait of Monsieur Maurice Gangnat*. Oil on canvas. *N94.305.14. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 793)

RENOIR, Pierre-Auguste (French, 1841-1919). *Reclining Woman*, 1912. Oil on canvas. *N94.305.11. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 794)

RENOIR, Pierre-Auguste (French, 1841-1919). *Roses in a Vase*, 1908. Oil on canvas. *N94.305.12. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 795)

RENOIR, Pierre-Auguste (French, 1841-1919). *Strawberries*. Oil on canvas. 21.0 x 28.5 cm. *N94.305.5. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 796)

RENOIR, Pierre-Auguste (French, 1841-1919). *Strawberries*. Oil on canvas. 23.0 x 39.0 cm. *N94.305.8. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 797)

RENOIR, Pierre-Auguste (French, 1841-1919). *Study for the Painting of a Baby with a Spoon*. Oil on canvas. 16.0 x 12.5 cm. *N94.305.7. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 798)

RENOIR, Pierre-Auguste (French, 1841-1919). *Trees*, 1909. Oil on canvas. 19.0 x 38.0 cm. *N94.305.9. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 799)

RENOIR, Pierre-Auguste (French, 1841-1919). *View of the Post Office*. Oil on canvas. 20.0 x 37.0 cm. *N94.305.10. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 800)

RENOIR, Pierre-Auguste (French, 1841-1919). *White Roses*, 1907. Oil on canvas. *N94.305.13. Paris, France. Jan. 1, '86. (*IFARreports*, Nov. '94, no. 801)

ROUSSEAU, Henri E. (French, 1875-1933). *Picking of the Cotton*. Medium unknown. 30.5 x 40.0 cm. *N87.293.2. Versailles, France. Dec. 21, '86. (*IFARreports*, Nov. '87, no. 779)

Prints, Drawings

PICASSO, Pablo (Spanish, 1881-1973). *Circus Figures*, 1968. Engraving. 21.0 x 26.5 cm. *N84.120.13. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 103)

PICASSO, Pablo (Spanish, 1881-1973). *Composition with Nudes*, 1968. Engraving. 27.5 x 37.5 cm. *N84.120.3. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 104)

PICASSO, Pablo (Spanish, 1881-1973). *Faces*, 1968. Engraving. 31.5 x 39.5 cm. Aquatint. *N84.120.2. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 106)

PICASSO, Pablo (Spanish, 1881-1973). *Three Male Figures, One on Horseback*, 1968. Engraving. 17.0 x 20.5 cm. *N84.120.4. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 116)

PICASSO, Pablo (Spanish, 1881-1973). *Three Men and Three Women*, 1968. Engraving. 33.5 x 49.5 cm. Aquatint. *N84.120.8. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 117)

PICASSO, Pablo (Spanish, 1881-1973). *Two Galloping Horsemen, One Carrying a Nude Woman*, 1968. Engraving. 25.5 x 33.0 cm. Engraved with a needle. *N84.120.5. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 118)

PICASSO, Pablo (Spanish, 1881-1973). *Woman Seated on a Horse*, 1968. Engraving. 29.5 x 51.5 cm. *N84.120.1. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 120)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

PICASSO, Pablo (Spanish, 1881-1973). *Untitled*, 1968. Engraving. 22.5 x 29.0 cm. *N84.120.9. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 121)

PICASSO, Pablo (Spanish, 1881-1973). *Untitled*, 1968. Engraving. 20.5 x 15.0 cm. *N84.120.10. Amsterdam, The Netherlands. Jan. 11, '84. (*IFARreports*, Feb. '85, no. 122)

PICASSO, Pablo (Spanish, 1881-1973). *Untitled*, 1970. Engraving. 27.5 x 35.0 cm. *N84.120.15. Amsterdam, The Netherlands. Jan. 11, '84. *IFARreports*, Feb. '85, no. 123)

Sculpture

St. Catherine of Siena (French), 1668. Polychromed wood. Ht. 72.0 cm. *N93.486.2. Plougasnou, France. Mar. 23, '93. (*IFARreports*, Dec. '93, no. 983)

St. Dominic (French), 1668. Polychromed wood. Ht. 75.0 cm. *N93.486.1. Plougasnou, France. Mar. 23, '93. (*IFARreports*, Dec. '93, no. 984)

Crucifix (French). Polychromed and gilded wood. 45.0 x 21.0 cm. *N93.485.1. Morlaix, France. May 16, '93. (*IFARreports*, Dec. '93, no. 987)

Harvester at Prayer (Polish), 1913. Ht. 120.0 cm. *N94.344.1. Bielsko Biala, Poland. Mar. 19, '93. (*IFARreports*, Dec. '94, no. 1005)

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

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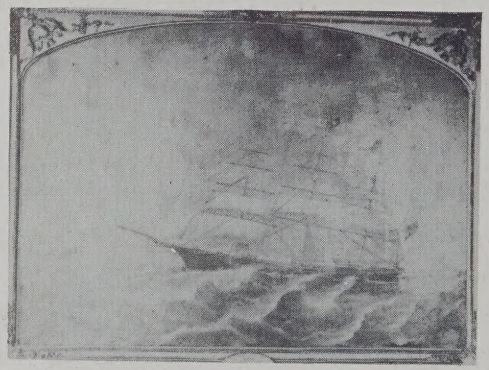

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

347 *Ship, Herald of the Morning, Otis Baker, Jr. Commander*, 1855. Oil on canvas? 121.9 x 152.4 cm. Dimensions include the frame which has an oval plaque lower center with title of the work. *N95.97.1. Kingston, MA. Jan. 1, '75.

Austrian, 20th Century

348 CLAROT, René (1882-1972). *Fishing Boat on a Stormy Sea*. Oil on canvas. 55.0 x 65.0 cm. Signed l/r. *N95.109.2. Kempraten, Switzerland. Feb. 3, '94. Interpol Number: E-141/8-1994

Belgian, 19th Century

349 ROBBE, Louis Marie Dominique (1806-87). *Landscape with Sheep*. Oil on canvas. 52.0 x 71.0 cm. *N95.90.11. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

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Bulgarian, 20th Century

350 BOIADJIEV, Zlatyu (b. 1903). *The Swineherd Girl*, 1946. Oil on canvas. 72.0 x 60.0 cm. Signed l/l. The painting has been waxed. Recorded under inventory No. IV 1000. *N95.86.5. Sofia, Bulgaria. Jul. 4, '94. Interpol Number: E-132/7-1994

351 DIMITROV, Vladimir (1882-1960). *Bleaching Cloth*, 1930. Oil on canvas. 63.0 x 73.0 cm. Recorded under inventory No. III 250. *N95.86.2. Sofia, Bulgaria. Jul. 4, '94. Interpol Number: E-132/7-1994

352 DIMITROV, Vladimir (1882-1960). *The Harvester*, 1938. Oil on canvas. 74.5 x 64.5 cm. Recorded under inventory No. III 262. *N95.86.4. Sofia, Bulgaria. Jul. 4, '94. Interpol Number: E-132/7-1994

353 DIMITROV, Vladimir (1882-1960). *My Mother*, 1919. Oil on canvas. 43.0 x 42.0 cm. Recorded under inventory No. III 244. *N95.86.3. Sofia, Bulgaria. Jul. 4, '94. Interpol Number: E-132/7-1994

354 DIMITROV, Vladimir (1882-1960). *Woman from Kustendil*, 1935. Oil on canvas. 119.0 x 90.0 cm. Recorded under inventory No. III 286. *N95.86.1. Sofia, Bulgaria. Jul. 4, '94. Interpol Number: E-132/7-1994

Canadian, 20th Century

355 BURTON, Dennis (b. 1933). *The Three Graces - Garter Belt Series*. Oil on canvas. 190.0 x 208.0 cm. *N95.94.1. Aylmer, Canada. Jun. 18, '94. Interpol Number: 94IP26421

356 DE NIVERVILLE, Louis (b. 1933). *Girl with a Pram*. Pastel and ink. 91.0 x 122.0 cm. *N95.94.3. Aylmer, Canada. Jun. 18, '94. Interpol Number: 94IP26421

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357 MUHLSTOCK, Louis (b. 1904). *Reclining Nude*. Pastel. 61.0 x 91.0 cm. *N95.94.4. Aylmer, Canada. Jun. 18, '94. Interpol Number: 94IP26421

358 WARKOV, Esther (b. 1941). *The Scream*. Oil on canvas. 122.0 x 76.0 cm. *N95.94.2. Aylmer, Canada. Jun. 18, '94. Interpol Number: 94IP26421

Dutch, 19th Century

359 BODEMANN, Willem (1806-80). *Winter Landscape*. Oil on panel. 42.0 x 64.0 cm. *N95.90.1. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

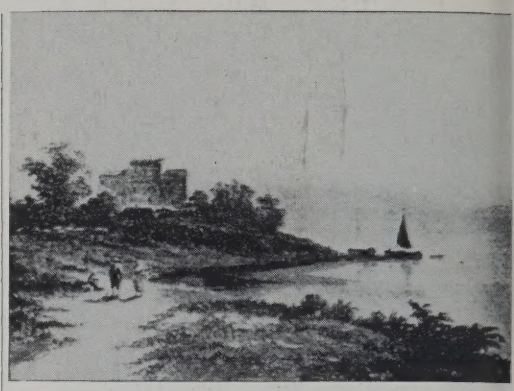
360 CULVERHOUSE, Johann Mongles (1849-91). *At the Inn*. Oil on panel. 46.0 x 64.0 cm. *N95.90.2. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

361 KOSTER, Everhardus (1817-92). *Evening Beside the Sea*. Oil on panel. 30.0 x 41.5 cm. *N95.90.6. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

362 OS, Pieter Gerardus van (1776-1839). *A Rest on the Way with a Four-Horse Drawn Wagon*. Oil on canvas. 40.0 x 60.0 cm. *N95.90.8. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

363 RAAPHORST, Cornelis (1875-1954). *Three Kittens*. Oil on panel. 13.0 x 18.0 cm. *N95.90.9. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

364 SCHELFHOUT, Andreas (1787-1870). *Summer Landscape*. Oil on panel. *N95.90.12. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994



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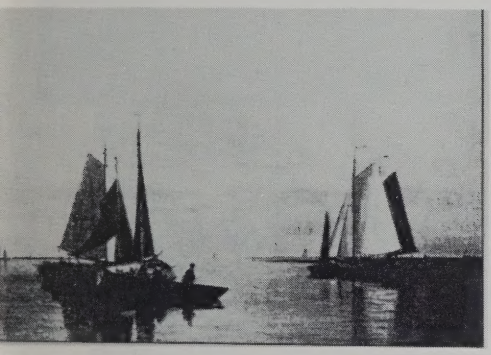

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365 SPOHLER, Jacob Jan Conrad (1837-1923). *River Landscape*. Oil on canvas. 33.0 x 48.0 cm. *N95.90.13. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

English, 19th Century

366 HULK, Abraham, Sr. (1813-97). *Fishing Boats at Sea*. Oil on canvas. 40.5 x 61.0 cm. *N95.90.4. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

367 HULK, Abraham, Sr. (1813-97). *Fishing Boats at Sea*. Oil on panel. 16.0 x 21.0 cm. *N95.90.5. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

European, 19th Century

368 KRAMER, Simon. *At Dorfrand*. Oil on canvas. 50.0 x 40.0 cm. *N95.90.14. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

European, 20th Century

369 MACKENZIE, M. Henri (1878-1961). *Amsterdam Harbor*. Oil on canvas. 27.5 x 32.0 cm. *N95.90.7. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

French, 19th Century

370 COROT, Jean Baptiste Camille , Attr. to (1796-1875). *Landscape with Figures*. Oil on panel. 35.6 x 25.4 cm. Signed: Corot. *N95.120.1. New York, NY. Mar. 9, '95.

371 ROUAULT, Georges (1871-1958). *Still Life*, 1914. Tempera on canvas. 58.0 x 78.5 cm. *N95.107.1. Jihlava, Czech Republic. Jan. 1, '94. Interpol Number: E-178/10-1994

German, 19th Century

372 HENGSBACH, Franz (1814-83). *Landscape*. Oil on canvas. *N95.90.3. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

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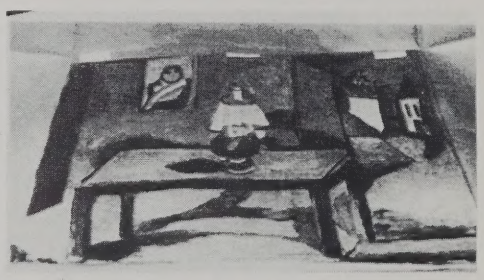

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German, 20th Century

373 BEUYS, Joseph (1921-86). *Sugar with Fat (Zucker mit Fett)*, 1972. Collage of sugar and cardboard. 21.0 x 15.2 cm. Signed and dated: Joseph Beuys 1972. A sugar lump glued to a piece of cardboard in a brownish frame. Dimensions include the frame. N95.91.22. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

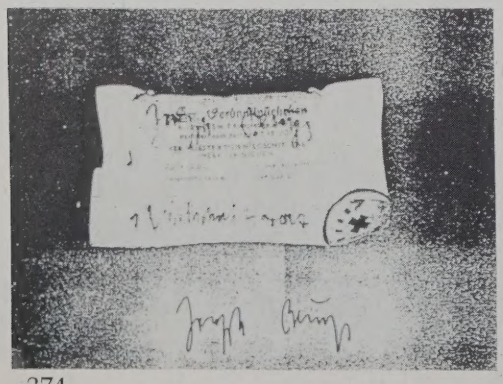
374 BEUYS, Joseph (1921-86). *Untitled*, 1980. Mixed media. 17.0 x 13.0 cm. Inscribed: "Werk Hainichen, hergestellt 13.11.80." Signed in l/c: Joseph Beuys. Formed from a package of sticking plasters (band-aids). *N95.91.23. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

375 KIRCHNER, Ernst Ludwig (1880-1938). *Francise at Breakfast*. Oil on canvas. 52.0 x 67.0 cm. Signed l/l. *N95.109.1. Kempraten, Switzerland. Feb. 3, '94. Interpol Number: E-141/8-1994

376 PIPPEL, Otto E. (1878-1960). *Alpine Landscape Near Oberstdorf*. Oil on canvas. 80.0 x 70.0 cm. *N95.90.10. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

Italian, 16th Century

377 BRINI, Francesco. *Madonna and Child with St. John the Baptist*. Oil on panel. 110.0 x 70.0 cm. *L95.271.1. Zurich, Switzerland. Jan. 1, '88.



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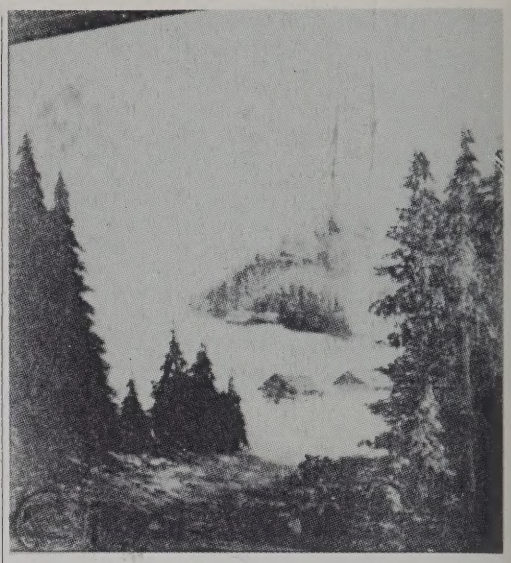

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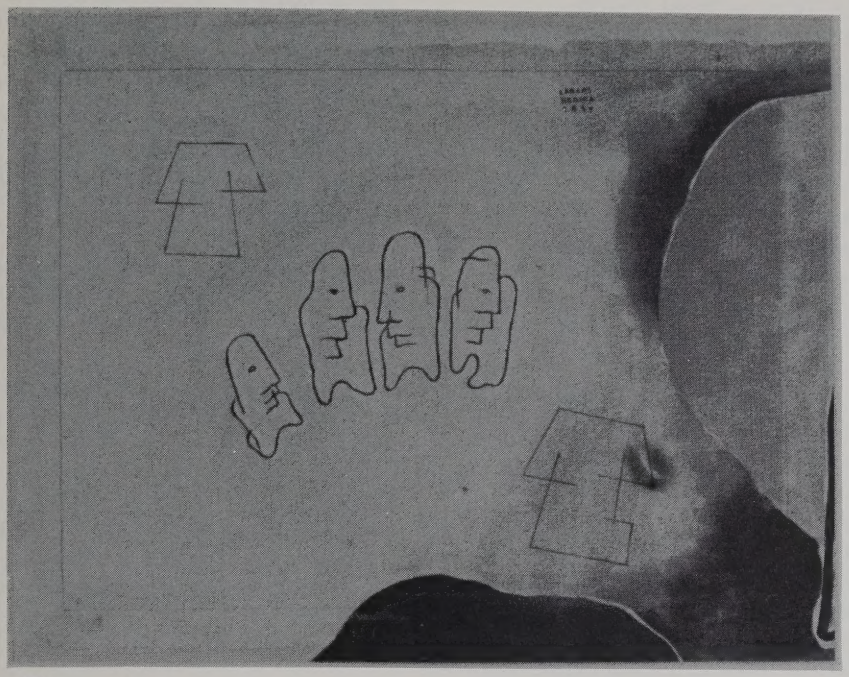

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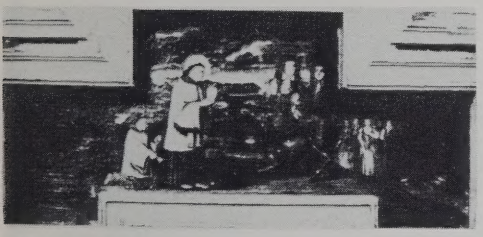

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Mexican, 20th Century

378 MERIDA, Carlos (1895-1984). *Cinco Ideas*, 1939. Tempera and ink on linen. 26.0 x 32.4 cm. Signed and dated u/r: CARLOS/ MERIDA/1939. *N95.96.1. New York, NY. Nov. 27, '94.

Polish, 17th Century

379 *A Miracle of St. Anthony*. Oil on canvas. 66.0 x 99.0 cm. Recorded under inventory No. 181/88. Shaped to fit above door or alcove. Depicting St. Anthony performing a miracle. *N95.112.1. Torun, Poland. Jun. 3, '94. Interpol Number: E-200/11-1994

380 *St. Peter*. Oil on canvas. 140.0 x 91.0 cm. Recorded under inventory No. 181/88. In poor condition. *N95.112.2. Torun, Poland. Jun. 3, '94. Interpol Number: E-200/11-1994

Polish, 18th Century

381 *Education of the Virgin*. Oil on canvas. Recorded under inventory No. 177/88. N95.112.3. Torun, Poland. Jun. 3, '94. Interpol Number: E-200/11-1994

Russian, 19th Century

382 FRIKKE, Charles L. (1820-93). *Tarkhanakh Park*, 1849. Oil on canvas. 30.5 x 43.5 cm. *N95.100.1. Moscow, Russia. Jun. 16, '93. Interpol Number: E-177/10-1994

Swiss, 20th Century

383 LINER, Carl (b. 1914). *Haymaking at Alpstein*, 1954. Oil on canvas. 70.0 x 90.0 cm. *N95.109.3. Kempraten, Switzerland. Feb. 3, '94. Interpol Number: E-141/8-1994

Photographs

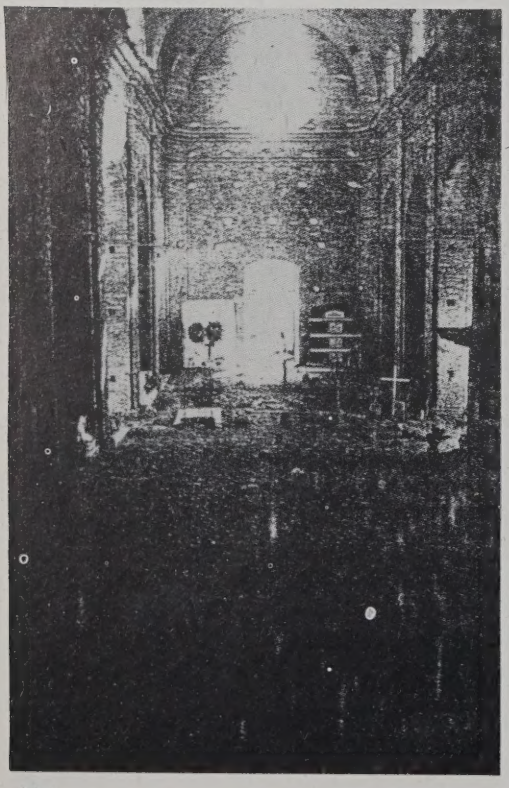
Nationality Unknown, 20th Century

384 BUCHANAN, Bertrand. *Interior of a Church*. Color photograph. 74.0 x 51.0 cm. Depicting a cemetery inside a church. *N95.92.5. New York, NY. Jun. 11, '93. Interpol Number: E-135/7-1994

Prints, Drawings

American, 20th Century

385 LICHTENSTEIN, Roy (b. 1923). *Crak!*, 1964. Offset lithograph printed in colors. 47.5 x 68.4 cm. Signed in pencil. Edition No. 271/300. Published by Leo Castelli Gallery. A skillfully repaired tear in the upper right corner (extending 12 mm. into the image), small repaired tear in the upper left sheet edge, a few minor handling creases. Comic book image of a dark-haired woman sighting along a rifle in a bush, the words "CRAK!" and "NOW, MES PETITS. POUR LA FRANCE!" in dialogue balloons. *N95.85.2. New York, NY. Dec. 21, '94. *Reward.*



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386 LICHTENSTEIN, Roy (b. 1923). *Haystacks #4*, 1969. Lithograph and silkscreen. 31.0 x 59.6 cm. Printed in red and blue. Signed and dated in pencil. Edition No.: 4/100. On BFK Rives paper with the blindstamp of the publisher, Gemini G.E.L. Hinges pressing through very slightly in the upper margins. Framed. *N95.85.5. New York, NY. Dec. 21, '94. *Reward.*

387 LICHTENSTEIN, Roy (b. 1923). *Temple*, 1964. Offset lithograph. 60.4 x 45.2 cm. Printed in blue and black. Signed and dated in pencil. Edition No.: 2/300. Published by Leo Castelli Gallery. With traces of pale foxing and a few soft handling creases. Image of Greek or Roman ruin with three columns, stairs and a lintel. *N95.85.4. New York, NY. Dec. 21, '94. *Reward.*

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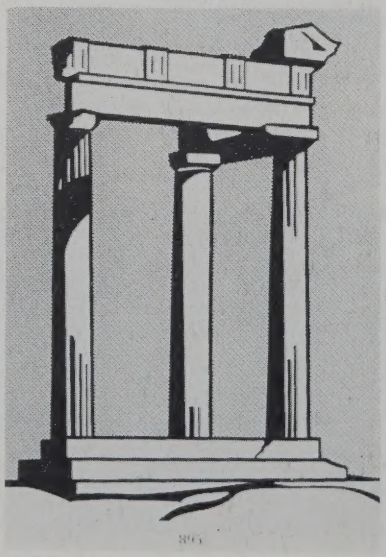

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388 WARHOL, Andy (1928-87). *Bighorn Ram*, 1983. Silkscreen printed in colors. 965.0 x 96.5 cm. Signed in pencil. Edition No. 133/150. The total edition included 30 artist's proofs from the Endangered Species portfolio, published by Ronald Feldman Fine Arts. Very minor soiling in the right sheet edge. *N95.85.3. New York, NY. Dec. 21, '94. *Reward.*

Australian, 20th Century

389 FRIEND, Donald. *Scene in the Main Street, 1947*. Oil on canvas mounted on board. 33.0 x 38.0 cm. *N95.106.1. Canberra, Australia. Feb. 1, '92. Interpol Number: E-179/10-1994

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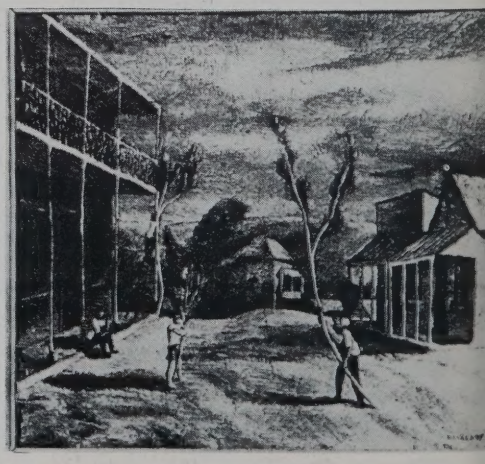

389

Dutch, 17th Century

390 REMBRANDT, Harmenz. van Rijn (1606-69). *The Golf Player*, 1654. Etching. 96.0 x 14.5 cm. With partial narrow margins; B.R.S. 125 i/ii, Hind 272 i/ii, bearing on the reverse the collector's mark of J.P.M. Cerroni (Lugt 1432). Signed and dated l/l: "Rembrandt f. 1654." *N95.115.2. New York, NY. Mar. 11, '95.

391 REMBRANDT, Harmenz. van Rijn (1606-69). *Self-Portrait in a Heavy Fur Cap*, 1631. Etching and drypoint on paper. 6.3 x 5.7 cm. With narrow margins, B.R.S. 16 i/ii, Hind 56 i/ii, bearing on the reverse the Signed with a cipher in u/l and dated 1631. *N95.115.1. New York, NY. Mar. 11, '95.

English, 20th Century

392 BEATON, Cecil (1904-80). *Black Man in Tribal Costume*. Mixed media on paper. 30.5 x 25.5 cm. Signed. A black man wearing tribal costume. N95.92.3. New York, NY. Jun. 11, '93. Interpol Number: E-135/7-1994

393 HOCKNEY, David (b. 1937). *Cat*. Pencil on paper. 30.5 x 45.7 cm. A brown stylized cat on a blue-and-white background. *N95.92.2. New York, NY. Jun. 11, '93. Interpol Number: E-135/7-1994

394 HOCKNEY, David (b. 1937). *Celia Elegant*, 1979. Lithograph. 112.0 x 73.7 cm. Edition No.: 77/100. Signed and dated in green crayon. *N95.98.1. Los Angeles, CA. Feb. 19, '95.

395 HOCKNEY, David (b. 1937). *Tulips*, 1973. Etching and aquatint. 68.5 x 54.0 cm. Edition No.: 10/75. Signed in pencil l/r. Five tulips in a tall, elongated vase. *N95.98.2. Los Angeles, CA. Feb. 19, '95.

396 HOCKNEY, David (b. 1937). *Untitled*. Crayon on paper. 30.5 x 45.7 cm. Signed. With the inscription "UBU'S CLOSET." *N95.92.1. New York, NY. Jun. 11, '93. Interpol Number: E-135/7-1994

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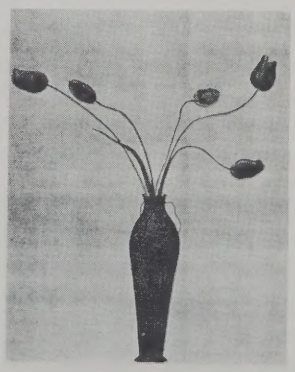

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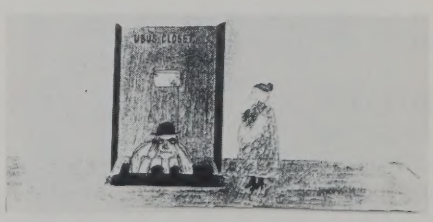

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European, 17th Century

397 *Archimedes with a Student*. On paper. 21.0 x 17.0 cm. *N95.90.16. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

French, 20th Century

398 BRAQUE, Georges (1882-1963). *Char Blanc*, 1958. Etching and aquatint. 23.9 x 29.6 cm. Signed in pencil and inscribed "H.C." Printed by Crommelynck et Dutrou, published by Maeght, Paris. Faint mat stain, verso with faint discoloration, two minor tape stains in the lower sheet edge. Framed. Aside from the edition of 75. A stylized figure in a horse-drawn chariot with a banner. *N95.85.1. New York, NY. Dec. 21, '94. *Reward.*

German, 20th Century

399 BEUYS, Joseph (1921-86). *Abstract Composition*, 1977. India ink on paper. 24.0 x 17.0 cm. Text surrounded by an oval line and an arrow to the right, with the inscription "Partitur zum plastichen Fortschrein." *N95.91.21. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

400 BEUYS, Joseph (1921-86). *Abstract Composition*, 1961. India ink on paper. 32.0 x 23.0 cm. Signed and dated l/r. Abstract composition resembling a figure holding an automatic weapon. *N95.91.20. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

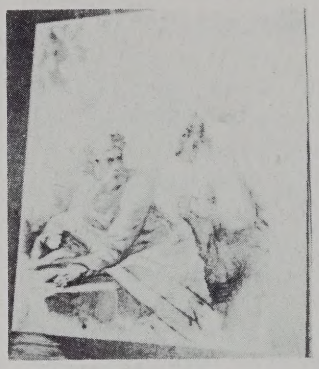
401 MARC, Franz (1880-1916). *Birth of a Horse*. Wood engraving. 145.0 x 22.0 cm. *N95.90.15. Aarau, Switzerland. May 21, '94. Interpol Number: E-186/10-1994

Italian, 20th Century

402 CLEMENTE, Francesco (b. 1952). *Figure Study*. Crayon on paper. 76.0 x 51.0 cm. Signed. A black crayon drawing of a hand covering a face. *N95.92.4. New York, NY. Jun. 11, '93. Interpol Number: E-135/7-1994

Spanish, 20th Century

403 MIRÓ, Joan (1893-1983). *Aidez l'Espagne*, 1937. Silkscreen. 31.0 x 24.5 cm. Edition: H.C. *N95.83.1. New York, NY. Dec. 17, '94.



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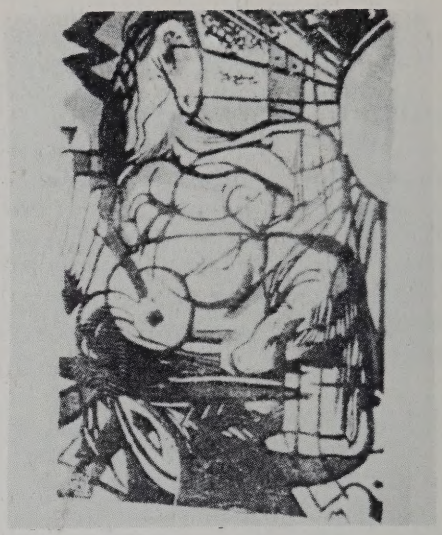

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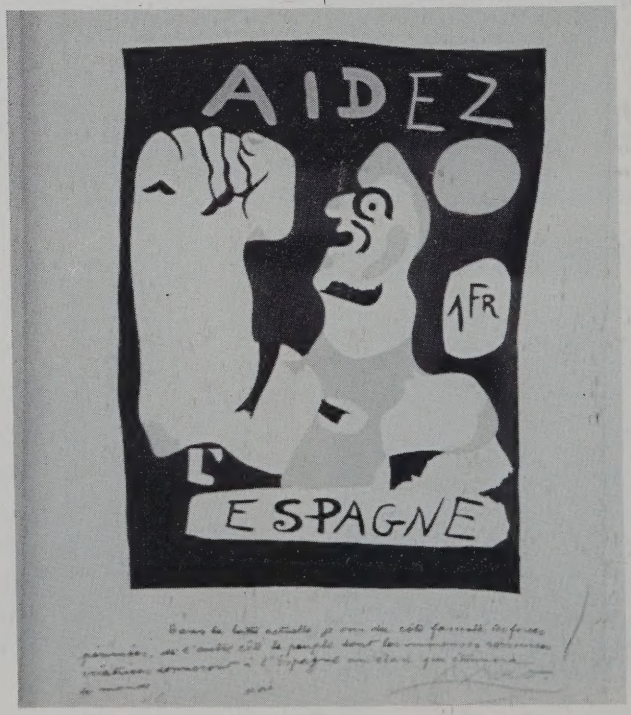

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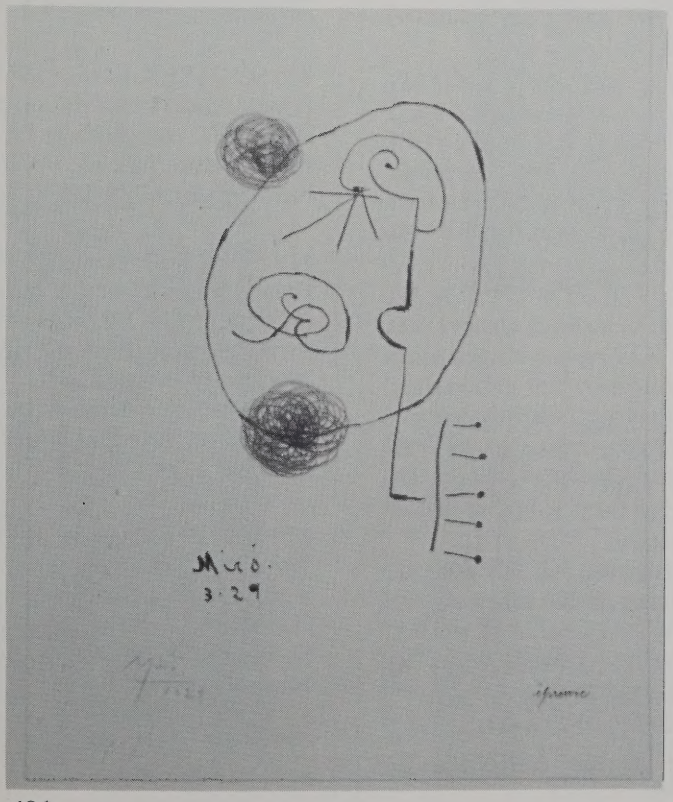

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404 MIRÓ, Joan (1893-1983). *Defile de Mannequins en Laponie*, 1969. Lithograph on Arches paper. 124.9 x 85.7 cm. Edition No.: 5/75. *N95.84.2. New York, NY. Dec. 17, '94.

405 MIRÓ, Joan (1893-1983). *Grand Palais*, 1974. Lithograph. 20.9 x 38.7 cm. Marked: H.C. *N95.83.4. New York, NY. Dec. 17, '94.

406 MIRÓ, Joan (1893-1983). *L'arbre des voyageurs*, 1929. Lithograph. 35.6 x 26.7 cm. Marked: "epreuve." *N95.83.2. New York, NY. Dec. 17, '94.

407 MIRÓ, Joan (1893-1983). *Le Guerrier Mongole*, 1976. Lithograph. 88.5 x 59.4 cm. Edition: 6/51. *N95.84.1. New York, NY. Dec. 17, '94.

408 MIRÓ, Joan (1893-1983). *Lithograph IV Mod 7*, 1981. Lithograph on Rives paper. 33.0 x 25.4 cm. Marked: H.C. *N95.83.5. New York, NY. Dec. 17, '94.

409 MIRÓ, Joan (1893-1983). *Lithograph IV Mod 8*, 1981. Lithograph on Rives paper. 44.0 x 25.4 cm. *N95.83.6. New York, NY. Dec. 17, '94.

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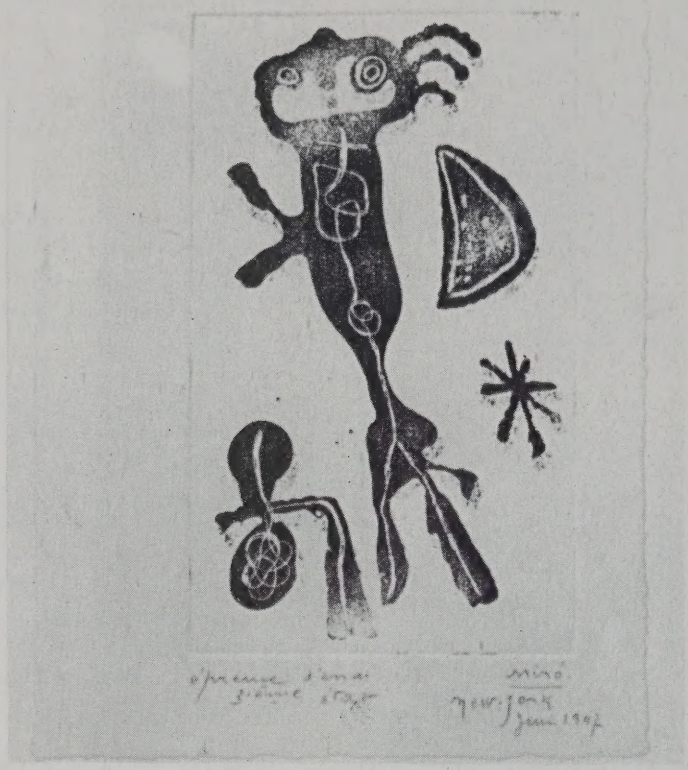

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410 MIRÓ, Joan (1893-1983). *Partisan Review*, 1945. Etching. 17.5 x 10.5 cm. Marked: "Epreuve d'essai, 3ième état." *N95.83.3. New York, NY. Dec. 17, '94.

Swiss, 19th Century

411 SOUTTER, Louis (1871-1942) *...of Justice Boudry, May 1980.* India ink on paper. 23.0 x 19.0 cm. *N95.91.16. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

412 SOUTTER, Louis (1871-1942). *A Couple and Child - Three Nudes.* Indian ink on paper. 20.0 x 27.0 cm. Inscribed at left, vertically: "Couple et enfant." *N95.91.10. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

413 SOUTTER, Louis (1871-1942). *A Figure.* India ink on paper. 26.0 x 20.0 cm. *N95.91.18. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

414 SOUTTER, Louis (1871-1942). *All Alone/Hearth.* India ink on paper. 21.0 x 27.0 cm. Inscribed at left, vertically: Toute seule / Cheminée interieure." *N95.91.12. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

415 SOUTTER, Louis (1871-1942). *Annunciation/Unto Us a Son is Given.* India ink on paper? 26.0 x 20.0 cm. Composition divided horizontally into two panels, the upper panel upside down. The lower panel inscribed l/l: "Un fils nous est donné." The upper panel inscribed at right vertically: "Annonciation." *N95.91.7. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

416 SOUTTER, Louis (1871-1942). *Dawn and the Bath.* India ink on paper? 26.0 x 34.0 cm. *N95.91.2. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

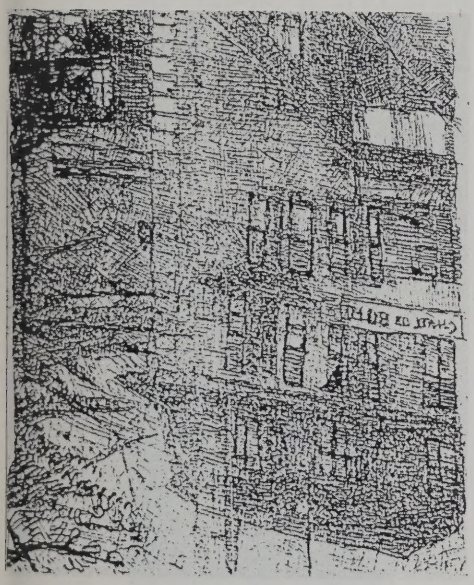
417 SOUTTER, Louis (1871-1942). *Evening.* India ink on paper? 26.0 x 20.0 cm. *N95.91.6. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

418 SOUTTER, Louis (1871-1942). *Female Nude.* India ink on paper. 26.0 x 20.0 cm. *N95.91.19. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

419 SOUTTER, Louis (1871-1942). *Female Nudes Dancing.* India ink on paper? 21.0 x 27.0 cm. Inscribed at right vertically: "Femmes nues dansant." *N95.91.14. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

420 SOUTTER, Louis (1871-1942). *The Girls.* India ink on paper. 27.0 x 20.0 cm. Inscribed l/l, vertically: "Les filles." *N95.91.17. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

421



422

425

421 SOUTTER, Louis (1871-1942). *Immortals*. India ink on paper? 22.0 x 29.0 cm. *N95.91.3. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

422 SOUTTER, Louis (1871-1942). *Inn*. India ink on paper. 22.0 x 17.0 cm. *N95.91.8. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

423 SOUTTER, Louis (1871-1942). *L'amour desp.*. India ink on paper. 22.0 x 17.0 cm. Inscribed l/r: "L'Amour desp." *N95.91.15. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

424 SOUTTER, Louis (1871-1942). *Noel*. India ink on paper? 26.0 x 20.0 cm. Depicting several standing figures. Inscribed l/r: "Noel." Signed l/l. *N95.91.5. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

425 SOUTTER, Louis (1871-1942). *Three Figures*. India ink on paper. 27.0 x 20.0 cm. Inscribed l/r: "Trois Personnages." *N95.91.11. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

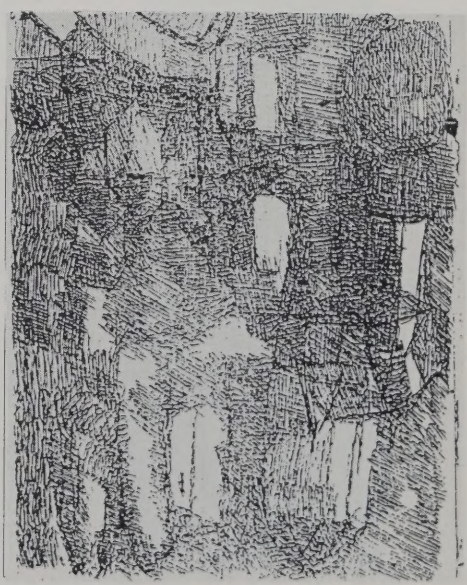
426 SOUTTER, Louis (1871-1942). *Three Virgins*. India ink on paper. 26.0 x 20.0 cm. Inscribed l/l: "3 Vierges." *N95.91.4. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

427 SOUTTER, Louis (1871-1942). *Two Women in Front of a Mirror*. India ink on paper. 21.0 x 27.0 cm. Inscribed at left vertically: "Deux femmes devant un miroir." *N95.91.13. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

428 SOUTTER, Louis (1871-1942). *Village*. India ink on paper? 22.0 x 17.0 cm. Inscribed l/r: "Village." *N95.91.9. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

426

427



428

Sculpture

Czech, 15th Century

429 *Virgin and Child*. Polychromed and gilded wood. Ht. 70.0 cm. *N95.87.1. Druztova, Czech Republic. Feb. 18, '94. Interpol Number: E-169/9-1994

Czech, 17th Century

430 *Pietà*. Polychromed wood. Ht. 75.0 cm. *N95.87.4. Druztova, Czech Republic. Feb. 18, '94. Interpol Number: E-169/9-1994

Czech, 18th Century

431 *St. John of Nepomuk*. Polychromed and gilded wood. Ht. 100.0 cm. *N95.87.3. Druztova, Czech Republic. Feb. 18, '94. Interpol Number :E-169/9-1994

429

430

431

432 *St. Mary Magdalene*. Polychromed wood. Ht. 100.0 cm. *N95.87.5. Druztova, Czech Republic. Feb. 18, '94. Interpol Number: E-169/9-1994

433 *St. Paul*. Polychromed wood. Ht. 100.0 cm. *N95.87.2. Druztova, Czech Republic. Feb. 18, '94. Interpol Number: E-169/9-1994

Spanish, 20th Century

434 Alvar (b. 1923). *Rencontre*. Gilded bronze. Ht. 36.0 cm. Edition No.: 36/99. Height includes the black marble base. Stylized depiction of two half-length figures (a man and a woman), the man holding a bird (a dove?) in his right hand behind the woman's back. *N95.119.1. New York, NY. Feb. 18, '95.

432

433

434

Decorative Arts

Clocks, Timepieces, Watches

French, 18th Century

435 DROZ. Mantel clock, circa 1790. Ormolu, marble, enamel and glass. 43.2 x 25.4 x 15.2 cm. Inscribed on the dial: Droz à Paris. *N95.104.2. Winnetka, IL. Sep. 2, '94.

436 VOISIN, Henri. Clock, circa 1780. Ormolu and enamel. 48.3 x 25.4 cm. Louis XVI. Inscribed on the dial: Henri Voisin à Paris. *N95.104.1. Winnetka, IL. Sep. 2, '94.

Russian, 19th Century

437 Clock, circa 1820. Ormolu and enamel? Recorded under inventory No. KM 48593. Empire style. *N95.100.2. Moscow, Russia. Jun. 16, '93. Interpol Number: E-177/10-1994

435

436

Swiss, 20th Century

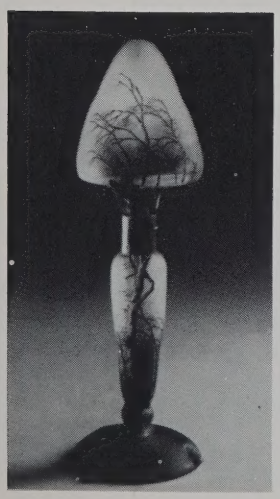
438 SWATCH. Watch prototypes, 1985. Plastic? Three prototypes for Swatch watches (Swatch Kiki Picasso), each face decorated with a Picasso drawing. Slightly brownish, transparent straps, probably of plastic. *N95.91.1. Zurich, Switzerland. Jan. 17, '93. Interpol Number: E-165/9-1994

Candlesticks, Candelabra, Lamps

French, 18th Century

439 Pair of candlesticks, circa 1780. Ormolu and white marble. Ht. 33.0 cm. Louis XVI. *N95.104.3. Winnetka, IL. Sep. 2, '94.

439



440

Glass

French, 20th Century

440 DAUM FRÈRES, Nancy. Lamp, circa 1910. Glass and wrought iron. Diam. 9.2 Ht. 30.5 cm. Enameled cameo glass miniature rain lamp. Base signed in enamel with croix de Lorraine DAUM/NANCY. The shade and the base in gray glass mottled with pale pink and green, cut with a spring landscape of young trees bending from the force of a driving rain, enameled en grisaille, in wrought iron mounts. *N95.117.1. New York, NY. Mar. 12, '95.

Icons

Russian, 17th Century

441 *St. Mark.* Tempera on panel? 42.9 x 33.4 cm. Late 17th century. *N95.108.10. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

441

443

442 *St. Nicholas.* Tempera on panel? 31.8 x 27.0 cm. Restored with some portions missing. Painted after 1600. *N95.108.3. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

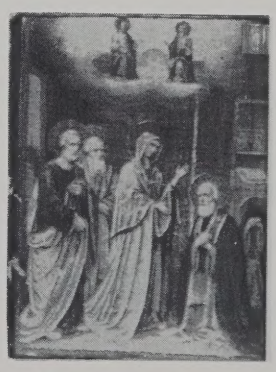
Russian, 18th Century

443 An archdeacon, circa 1780. Tempera on panel? 31.0 x 26.0 cm. With an inscription in Cyrillic. Decorated with yellow metal. *N95.113.1. Elblag, Poland. Mar. 11, '91. Interpol Number: E-222/12-1994

444 *St. Nicholas of the Miracles.* Tempera on panel? 42.0 x 38.0 cm. With inscriptions in Cyrillic flanking his head. With stylized foliate interlacing above and below. *N95.113.2. Elblag, Poland. Mar. 11, '91. Interpol Number: E-222/12-1994

445 *Virgin Mary and Saints.* Tempera on panel? 29.0 x 33.0 cm. Lower left corner damaged. *N95.113.3. Elblag, Poland. Mar. 11, '91. Interpol Number: E-222/12-1994

444



445

446 *Virgin Mary with Saints.* Tempera on panel? 36.1 x 31.2 cm. Late 18th or early 19th century. With an inscription in Cyrillic on the frame at top. *N95.108.9. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

447 *Virgin and Child.* Tempera on panel? 31.1 x 25.8 cm. Early 18th century. *N95.108.7. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

448 *Virgin and Child,* circa 1750. Tempera on panel? 315.0 x 27.1 cm. Mid-18th century. Half-length of the Virgin Mary holding the infant Jesus Christ covered with a riza, with only faces and hands of the figures visible. *N95.108.12. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

Russian, 19th Century

449 An archangel and a saint. Tempera on panel? 44.8 x 37.2 cm. *N95.108.8. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

450 *The Annunciation.* Tempera on panel? 35.0 x 18.1 cm. Painted after 1800. Comprising a pair of oval panels. *N95.108.11. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

451 Christ and Saints, circa 1850. Tempera on panel? 30.5 x 26.1 cm. Divided into over fifty panels depicting various saints, with a door at lower center and a figure of Christ near the top. Edges have been restored. *N95.108.5. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

453

454

456

452 *Descent into Limbo and the Resurrection of Christ.* Tempera on panel? 36.2 x 31.4 cm. Late 19th century. The whole surrounded by numerous small panels with religious scenes. With figures of Evangelists in each of the four corners. *N95.108.4. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

453 *Our Lady of Vladimir.* Tempera on panel? 35.5 x 30.8 cm. *N95.108.13. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

454 *St. Nicholas,* circa 1880. Tempera on panel? 35.3 x 31.5 cm. Late 19th century. Inscribed in Cyrillic in the upper right. *N95.108.2. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

455 *St. Nicholas,* circa 1880. Tempera on panel? 35.7 x 31.1 cm. *N95.108.6. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

Russian, Century Unknown

456 *St. Nicholas.* Tempera on panel? 31.4 x 26.8 cm. *N95.108.1. Strasbourg, France. Mar. 2, '94. Interpol Number: E-122/7-1994

Liturgical Objects

Polish, Century Unknown

457 Chalice. Nickel, rubies, and diamonds. Diam. 15.0 Ht. 30.0 cm. The bowl studded with three rows of rubies and engraved with oak leaves, the knobbed stem set with diamonds and the foot engraved with leaves. N95.113.4. Elblag, Poland. Mar. 11, '91. Interpol Number: E-222/12-1994

Antiquities

Miscellaneous Articles

Greek, Century Unknown

458 Mosaic. Stones. Diam. 80.0 cm. *N95.99.1. Arethusa, Greece. Aug. 26, '94. Interpol Number: E-174-9-1994

Sculpture

Etruscan, 6th Century, BC

459 *Warrior*. Bronze. 10.5 cm. Ankles and feet missing. Mounted on right calf. *N95.122.1. New York, NY. Jan. 21,'95.

Ceramics, Pottery, Porcelain

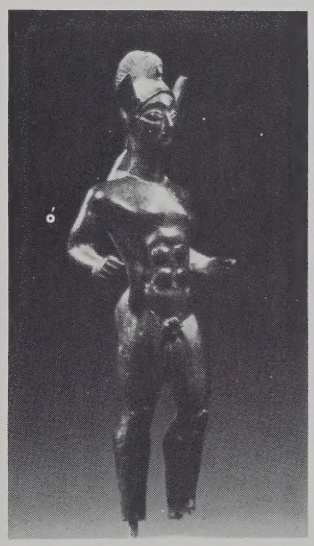
Greek, 4th Century, BC

460 Jena Painter, Attributed to. Kylix. Earthenware. Diam. 25.2 cm. From Viterbo (formerly Vulci). Reconstructed from fragments. Recorded under inventory No. INV 16551 c/o Vatican Museum. The exterior decorated with the figures of Dionysos and Nike and a young runner holding a torch; the interior decorated with a mythological figure sitting in a winged cart or chariot drawn by snakes, within a border with a Greek key design . *N95.102.1. Vatican City. Jun. 8, '94. Interpol Number: E-180/10-1994

458

Greek, 5th Century, BC

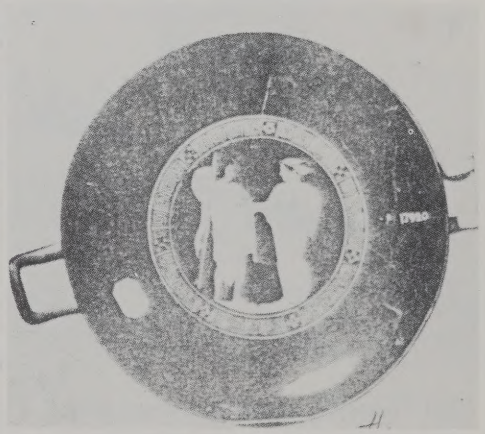
461 Coperchio Painter, Attributed to. Kylix, circa 400 B.C. Earthenware. Red-figured earthenware from Viterbo (formerly Vulci). Recorded under Vatican inventory No. INV 17920 c/o Vatican Museums. Inscribed with inventory number on the interior. The interior decorated with the figure of a young man wearing a cloak and holding a staff and a standing female figure (a man saying his farewells?); the exterior similarly decorated with standing figures of youths and females with a design of triple anthemia beneath the handles. *N95.102.3. Vatican City. Jun. 8, '94. Interpol Number: E-180/10-1994



459

460

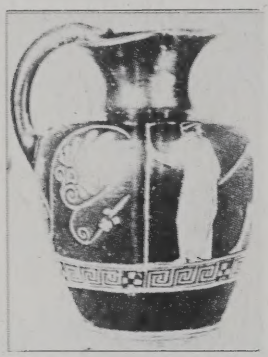
462 Heimarmene Painter, Attributed to. Oinoche, circa 430 B.C. Earthenware. Ht. 35.4 cm. From Viterbo (formerly Vulci). Recorded under Vatican inventory No. INV c/o Vatican Museums. The exterior decorated with figures of Menelaus and Helen, the former depicted as a Greek helmeted warrior holding a shield and dropping a sword, the latter as a seated female figure with a small statue of Athena behind; also decorated with an anthemion and another standing female figure. *N95.102.2. Vatican City. Jun. 8, '94. Interpol Number: E-180/10-1994



461

462

463 Leipzig Painter, Attributed to. Oinoche, circa 475 B.C. Earthenware. Recorded under inventory No. 17903 c/o Vatican Museums. The body decorated with figures of a warrior, a standing female and another bearded male holding a staff, with a design of anthemia at the base of the handle on the body, a band of "Greek key" design alternating with a checkered design below the figures. *N95.102.4. Vatican City. Jun. 8, '94. Interpol Number: E-180/10-1994



463

Asian Art

Tapestries, Textiles

Bhutanese, 19th Century

464 Thangka. Metallic thread, silk and cotton. 100.0 x 65.0 cm. Depicting an image of Tsepame, the Buddha of long life with his consort. The figure is seated on a lotus pedestal and surrounded by a rainbow, above a plinth decorated with two phoenixes flanking a small seated figure, possibly of the 16th-century lama, Pema Karpo, wearing the distinctive hat of a Drukpa hierarch. Of red, blue and yellow Chinese silk fabrics (tabby and damask) with multi-colored embroidery in imported silk and metallic yarns; backed with local wild silk cloth and imported cotton cloth; and with a two-inch velcro mounting strip on the verso along the upper edge. *N95.103.1. Salem, MA. Feb. 20, '95.

Ethnographic Objects

Sculpture

Canadian, 20th Century

465 HANUS. *Wolf Mask*, circa 1920. Painted red cedar. 69.0 x 38.0 x 8.0 cm. Carved inside the ears: 979-1-52b (right); 979-1-52c (left). Northwest Coast, Kwakiutl. Stylized head of a wolf with an open mouth, large teeth and ears. *N95.88.1. Quadra Island, Canada. Jul. 1, '94. Interpol Number: 94IP27288

465

464

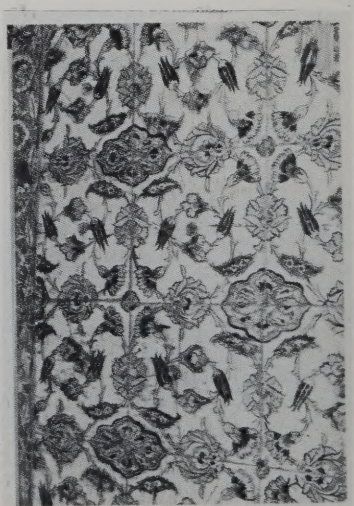
Islamic Art

Ceramics, Pottery, Porcelain

Turkish, 18th Century

466 Tile panels. Polychromed and glazed earthenware. Two panels comprised of seventeen tiles, each measuring 20 x 20 cm. From the inside walls of a tomb dating from the Ottoman empire, probably 17th to 19th century. Decorated with stylized floral designs in blue, green, and red on a white ground. Possibly from Iznik. *N95.93.1. Istanbul, Turkey. Apr. 24, '94. Interpol Number: E-190/10-1994

466



466

Miscellaneous

Arms, Armor

Czech, 16th Century

467 Helmet, circa 1680. Steel? 39.0 x 27.5 cm. Of the "Morion" style with an upturned brim and high crest. Slightly damaged. *N95.89.9. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

468 Sword. Steel and other metals? W. 110.0 cm. With the guard in the form of knot terminating in ball finials; the rectangular tapering hilt bound with a tightly wound metal wire for two-thirds of its height and ending with a braid. The maker's mark "OM/X?" visible on the blade just below the hilt. *N95.89.8. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

Czech, 17th Century

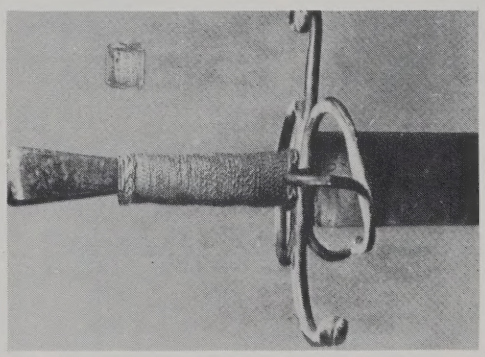
469 Carbine rifle, circa 1650. Wood, iron, and sheet metal. W. 100.0 cm. 15 mm. calibre. Length of 100 cm. Includes the 64.5 cm. octagonal barrel. The breech bolt is engraved but there is no signature. The number "4" is stamped on the butt which is rounded and shaped as in a pistol grip. *N95.89.7. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

467

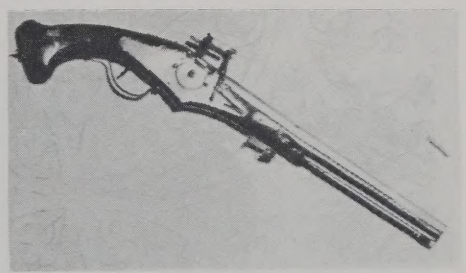
470 Gunpowder flasks. Wood and iron. W. 34.0 cm. Group of eight. Each in the form of a horn with an iron covered spout, lightly decorated. *N95.89.1. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

471 Helmet. Steel. Of the "Pappenheim" type, slightly damaged and restored *N95.89.10. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

472 Horseman's pistol. Iron, sheet metal and wood. Ht. 62.0 cm. 10 mm calibre. Length of 63 cm. includes the 44 cm. barrel. Decorated and engraved on the metal portions. *N95.89.2. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994



468

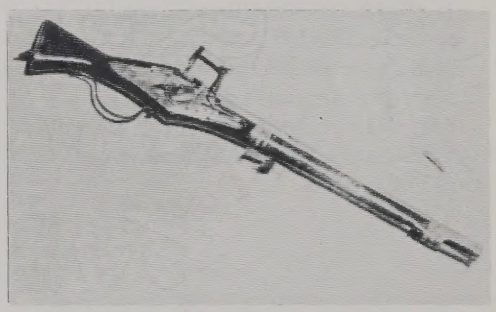


469

471

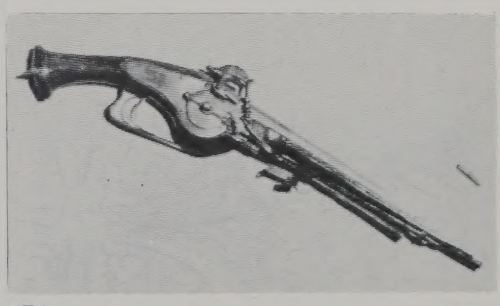
473 Horseman's pistol. Wood, iron and sheet metal. W. 58.0 cm. 10 mm. calibre. Length of 58 cm. includes the 38 cm. barrel. With a butt handle. The attached sheet metal plaque decorated in relief with scrolls and a figure of a kneeling hunter and various animals, possibly including two hounds or dogs and a stag. The wood stock also with a carved scroll design. *N95.89.3. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994

474 Horseman's pistol, circa 1600. Wood, iron and sheet metal. W. 59.0 cm. 12 mm. calibre. Slightly damaged. Length of 59 cm. includes the 37.5 cm. octagonal barrel. With an engraved butt and a Maltese cross on the wheel-lock. *N95.89.4. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number: E-118/7-1994



472

473 *(Detail)*

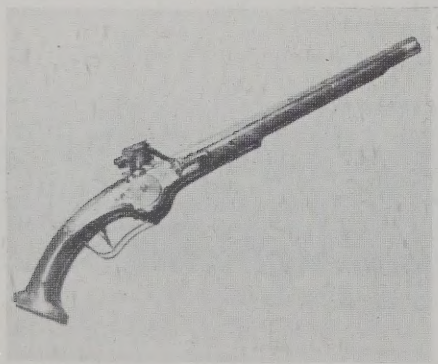


474

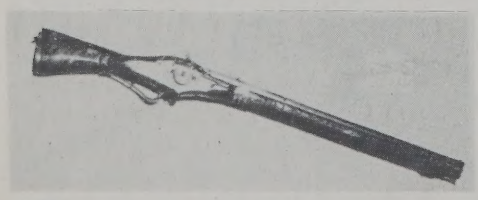
475 Horseman's pistol, circa 1650. Wood, iron and sheet metal. W. 61.5 cm. 12 mm. calibre. Length of 61.5 cm. includes the 40 cm. octagonal barrel. Slightly damaged. With the number "3" stamped on the grip. *N95.89.5. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number : E-118/7-1994

476 Rifle. Wood, Steel, and sheet metal. W. 132.0 cm. Length of 132 cm. includes the partly octagonal and partly round 92 cm. barrel. The barrel inscribed: "F.III MLGM." The butt inscribed with the number "117." Restored. *N95.89.11. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number : E-118/7-1994

477 Wheel-lock rifle, circa 1625. Wood, iron, and sheet metal? W. 100.0 cm. Length of 100 cm. includes the 69 cm. barrel. The butt decorated with wire wrapped around it. *N95.89.12. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number : E-118/7-1994



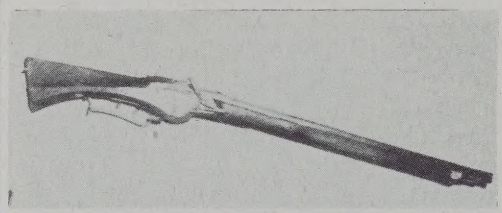
475



477

German, 17th Century

478 Rifle, circa 1603. Wood, iron and sheet metal. W. 115.0 cm. 17 mm. calibre. Length of 115 cm. includes the 81 cm. octagonal barrel. Inscribed on the barrel, the mark of Shlick of Dresden: "S." Stamped on the butt and the sabot: "1" and "282." *N95.89.6. Landstejn, Czech Republic. Oct. 10, '93. Interpol Number : E-118/7-1994



478

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

2 DINE, Jim (b. 1935). *The French Forest (Second Version)*, 1991. Oil, wood, and steel on canvas. 116.8 x 182.8 cm. Comprised of two panels of equal size with a steel hook in the center. Each panel with stylized, bare trees; the left panel with a heart in the upper right, the right panel with anthropomorphic ghoulish forms. *N95.111.1. New York, NY. Date of theft unknown.

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Dine, J. 2

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Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do some- thing wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

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The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $1,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Nancy Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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